



WELLINGTON

* ODE *

On the death of the Duke of Wellington

BY

ALFRED, LORD TENNYSON

Set to Music

FOR

SOPRANO & BARITONE SOLI, CHORUS & ORCHESTRA

BY

CHARLES VILLIERS STANFORD.

(OP. 100.)

PRICE 2/6 NET
(\$1.00)

BOOSEY & C^o
295, REGENT STREET, LONDON, W.
AND
9, EAST SEVENTEENTH STREET, NEW YORK.

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ODE ON THE DEATH OF THE DUKE OF WELLINGTON.

BURY the Great Duke
With an empire's lamentation,
Let us bury the Great Duke
To the noise of the mourning of a
mighty nation,
Mourning when their leaders fall,
Warriors carry the warrior's pall,
And sorrow darkens hamlet and hall.

Where shall we lay the man whom we
deplore?
Here, in streaming London's central roar.
Let the sound of those he wrought for,
And the feet of those he fought for,
Echo round his bones for evermore.

.
O good gray head which all men knew,
O voice from which their omens all men
drew,
O iron nerve to true occasion true,
O fall'n at length that tower of strength
Which stood four-square to all the winds
that blew!
Such was he whom we deplore.
The long self-sacrifice of life is o'er.
The great World-victor's victor will be
seen no more.

.
Lead out the pageant: sad and slow,
As fits an universal woe,
Let the long long procession go,
And let the sorrowing crowd about it
grow,
And let the mournful martial music blow;
The last great Englishman is low.

.
All is over and done:
Render thanks to the Giver,
England, for thy son.
Let the bell be toll'd.
Render thanks to the Giver,
And render him to the mould.
Under the cross of gold
That shines over city and river,
There he shall rest for ever
Among the wise and the bold.
Let the bell be toll'd:

And a reverent people behold
The towering car, the sable steeds:
Bright let it be with its blazon'd deeds,
Dark in its funeral fold.
Let the bell be toll'd:
And a deeper knell in the heart be
knoll'd;
And the sound of the sorrowing anthem
roll'd
Thro' the dome of the golden cross;
And the volleying cannon thunder his
loss;
He knew their voices of old.
For many a time in many a clime
His captain's-ear has heard them boom
Bellowing victory, bellowing doom:
When he with those deep voices wrought,
Guarding realms and kings from shame;
With those deep voices our dead captain
taught
The tyrant, and asserts his claim
In that dread sound to the great name,
Which he has worn so pure of blame,
In praise and in dispraise the same.

.
To such a name,
To such a name for ages long,
To such a name,
Preserve a broad approach of fame,
And ever-echoing avenues of song.

Who is he that cometh, like an honour'd
guest,
With banner and with music, with soldier
and with priest,
With a nation weeping, and breaking on
my rest?
Mighty Seaman, this is he
Was great by land as thou by sea.
Thine island loves thee well, thou famous
man,
The greatest sailor since our world began.
Now, to the roll of muffled drums,
To thee the greatest soldier comes;
For this is he
Was great by land as thou by sea;
His foes were thine; he kept us free;
O give him welcome, this is he
Worthy of our gorgeous rites,
And worthy to be laid by thee;
For this is England's greatest son,
He that gain'd a hundred fights,

Nor ever lost an English gun ;
 This is he that far away
 Against the myriads of Assaye
 Clash'd with his fiery few and won ;
 And underneath another sun,
 Warring on a later day,
 Round affrighted Lisbon drew
 The treble works, the vast designs
 Of his labour'd rampart-lines,
 Where he greatly stood at bay,
 Whence he issued forth anew,
 And ever great and greater grew,
 Beating from the wasted vines
 Back to France her banded swarms,
 Back to France with countless blows,
 Till o'er the hills her eagles flew
 Beyond the Pyrenean pines,
 Follow'd up in valley and glen
 With blare of bugle, clamour of men,
 Roll of cannon and clash of arms,
 And England pouring on her foes.
 Such a war had such a close.
 Again their ravening eagle rose
 In anger, wheel'd on Europe-shadowing
 wings,
 And barking for the thrones of kings ;
 Till one that sought but Duty's iron crown
 On that loud sabbath shook the spoiler
 down ;
 A day of onsets of despair !
 Dash'd on every rocky square
 Their surging charges foam'd themselves
 away ;
 Last, the Prussian trumpet blew ;
 Thro' the long-tormented air
 Heaven flash'd a sudden jubilant ray,
 And down we swept and charged and
 overthrew.
 So great a soldier taught us there,
 What long-enduring hearts could do
 In that world-earthquake, Waterloo !
 Mighty Seaman, tender and true,
 And pure as he from taint of craven guile,
 O saviour of the silver-coasted isle,
 O shaker of the Baltic and the Nile,
 If aught of things that here befall
 Touch a spirit among things divine,
 If love of country move thee there at all,
 Be glad, because his bones are laid by
 thine !
 And thro' the centuries let a people's voice
 In full acclaim,
 A people's voice,
 The proof and echo of all human fame,
 A people's voice, when they rejoice
 At civic revel and pomp and game,
 Attest their great commander's fame
 With honour, honour, honour, honour to
 him,
 Eternal honour to his name.

 A people's voice ! we are a people yet.
 Tho' all men else their nobler dreams
 forget,
 Confused by brainless mobs and lawless
 Powers ;

Thank Him who isled us here, and roughly
 set
 His Briton in blown seas and storming
 showers,
 We have a voice, with which to pay the
 debt
 Of boundless love and reverence and re-
 gret
 To those great men who fought, and kept
 it ours.
 And keep it ours, O God, from brute
 control ;
 O Statesmen, guard us, guard the eye,
 the soul
 Of Europe, keep our noble England whole,
 And save the one true seed of freedom
 sown
 Betwixt a people and their ancient throne,
 That sober freedom out of which there
 springs
 Our loyal passion for our temperate kings ;
 For, saving that, ye help to save mankind
 Till public wrong be crumbled into dust,
 And drill the raw world for the march of
 mind,
 Till crowds at length be sane and crowns
 be just.
 But wink no more in slothful overtrust.
 Remember him who led your hosts ;
 He bade you guard the sacred coasts.
 Your cannons moulder on the seaward
 wall ;
 His voice is silent in your council-hall
 For ever ; and whatever tempests lour
 For ever silent ; even if they broke
 In thunder, silent ; yet remember all
 He spoke among you, and the Man who
 spoke ;
 Who never sold the truth to serve the
 hour,
 Nor palter'd with Eternal God for power ;
 Who let the turbid streams of rumour flow
 Thro' either babbling world of high and
 low ;
 Whose life was work, whose language rife
 With rugged maxims hewn from life ;
 Who never spoke against a foe ;
 Whose eighty winters freeze with one
 rebuke
 All great self-seekers trampling on the
 right :
 Truth-teller was our England's Alfred
 named ;
 Truth-lover was our English Duke
 Whatever record leap to light
 He never shall be shamed.

Not once or twice in our rough island-
 story,
 The path of duty was the way to glory :
 He that walks it, only thirsting
 For the right, and learns to deaden
 Love of self, before his journey closes,
 He shall find the stubborn thistle bursting
 Into glossy purples, which outredden

All voluptuous garden-roses.
Not once or twice in our fair island-story,
The path of duty was the way to glory :
He, that ever following her commands,
On with toil of heart and knees and hands,
Thro' the long gorge to the far light has
won

His path upward, and prevail'd,
Shall find the toppling crags of Duty
scaled

Are close upon the shining table-lands
To which our God Himself is moon and sun.
Such was he : his work is done.

But while the races of mankind endure,
Let his great example stand
Colossal, seen of every land,
And keep the soldier firm, the statesman
pure :

Till in all lands and thro' all human story
The path of duty be the way to glory :
And let the land whose hearths he saved
from shame

For many and many an age proclaim
At civic revel and pomp and game,
And when the long-illumined cities
flame,

Their ever-loyal iron leader's fame,
With honour, honour, honour, honour to
him,
Eternal honour to his name.

Peace, his triumph will be sung
By some yet unmoulded tongue
Far on in summers that we shall not see :
Peace, it is a day of pain
For one about whose patriarchal knee
Late the little children clung :
O peace, it is a day of pain
For one, upon whose hand and heart and
brain
Once the weight and fate of Europe hung.
Ours the pain, be his the gain !
More than is of man's degree

Must be with us, watching here
At this, our great solemnity.
Whom we see not we revere ;
We revere, and we refrain
From talk of battles loud and vain,
And brawling memories all too free
For such a wise humility
As befits a solemn fane :
We revere, and while we hear
The tides of Music's golden sea
Setting toward eternity,
Uplifted high in heart and hope are we,—

And Victor he must ever be.
For tho' the Giant Ages heave the hill
And break the shore, and evermore
Make and break, and work their will ;
Tho' world on world in myriad myriads
roll

Round us, each with different powers,
And other forms of life than ours,
What know we greater than the soul ?
On God and Godlike men we build our
trust.

Hush, the Dead March wails in the
people's ears :

The dark crowd moves. and there are sobs
and tears :

The black earth yawns : the mortal
disappears ;

Ashes to ashes, dust to dust ;
He is gone who seem'd so great.—
Gone ; but nothing can bereave him
Of the force he made his own
Being here, and we believe him
Something far advanced in State,
And that he wears a truer crown
Than any wreath that man can weave him.
Speak no more of his renown,
Lay your earthly fancies down,
And in the vast cathedral leave him
God accept him, Christ receive him.

TENNYSON.

WELLINGTON.

Alfred, Lord Tennyson.

C. V. Stanford. Op. 100.

Adagio.

PIANO.

The first system of music is for piano. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*sf*) dynamic. The right hand plays a series of chords, while the left hand plays a more active melody. The system ends with a *pesante* marking and a *mf* dynamic.

The second system continues the piano piece. It features a mix of chords and moving lines in both hands. The dynamics shift from *sf* to *mf* and back to *sf*.

The third system shows a continuation of the piano texture. The right hand has more prominent chords, while the left hand provides a steady accompaniment. The system concludes with a final chord.

1

The fourth system begins with a first ending bracket labeled '1'. The music continues with various dynamics, including *sf* and *dim.* (diminuendo).

The fifth system concludes the piece. It features a *p* (piano) dynamic followed by a *dim.* and a final *pp* (pianissimo) section.

Soprano.
p Bu-ry..... the Great Duke with an *mf* em - - pires la - men.

Alto.
p Bu-ry..... the Great Duke with an *mf* em - - pires la - men.

Tenor.
p Bu-ry..... the Great Duke with an *mf* em - - pires la - men.

Bass.
p Bu-ry..... the Great Duke with an *mf* em - - pires la - men.

mf 2
 - ta - tion, Let us bu-ry..... the Great

mf
 - ta - tion, Let us bu-ry..... the Great

mf
 - ta - tion, Let us bu-ry..... the Great

mf
 ta - tion, Let us bu-ry..... the Great

Duke To the noise..... of the mourn - ing, the

Duke To the noise of..... the mourn - ing, the

Duke To the noise..... of the

Duke To the noise of the mourn - ing, the

mf *p* *cresc.*

noise..... of the mourn - ing of a might - - y,

noise of the mourn - ing of..... a might - - y,

mourn - ing, the mourn - - ing of a might - - y,

noise of the mourn - ing of a might - - y,

f

- cen - - do.

might - - y na - - - tion,

might - - y na - - - tion,

might - - y na - - - tion,

might - - y na - - - tion,

f

3

mf

Mourn - - ing when their lead - ers fall,

mf

Mourn - - ing when their lead - ers fall,

mf

Mourn - - ing when their

Mourn - - ing when their

mf

War - riors car - ry the war - riors' pall,..... And

War - riors car - ry the war - riors' pall,.....

lead - ers fall, War - riors' car - ry the war - riors' pall,

lead - ers fall, War - riors' car - ry the war - riors' pall,

dim *p*

sor - row dark - ens

sor - row dark - ens

sor - row dark - ens

sor - row, sor - row dark - ens

pp *p* *pp* *pp* *pp* *pp* *p dim.* *pp* *dim.*

4

ham . let and hall.

ham . let and hall.

ham . let and hall.

ham . let and hall.

f *sf dim.*

This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, each with the lyrics "ham . let and hall." The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *sf dim.* (sforzando then diminuendo).

Solo Soprano.

Where shall we lay the

pp

This block contains the second system of the musical score. It features a Solo Soprano part and a piano accompaniment. The Soprano part begins with the lyrics "Where shall we lay the". The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The dynamic *pp* (pianissimo) is indicated.

man..... whom we de - plore?

f Here, here,

f Here, here,

f Here, here,

f Here, here,

p

Detailed description: This system contains five staves. The top staff is a vocal line in B-flat major (two flats) with the lyrics 'man..... whom we de - plore?'. The next four staves are vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics 'Here, here,'. Each of these four staves has a forte (*f*) dynamic marking. The bottom staff is a piano accompaniment in B-flat major, starting with a piano (*p*) dynamic marking and featuring a melodic line with a crescendo hairpin.

here, in stream - ing Lon - don's cen - tral

here, in stream - ing Lon - don's cen - tral

here, in stream - ing Lon - don's cen - tral

here, in stream - ing Lon - don's cen - tral

f

Detailed description: This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics 'here, in stream - ing Lon - don's cen - tral'. The bottom staff is a piano accompaniment in B-flat major, starting with a forte (*f*) dynamic marking and featuring a melodic line with a crescendo hairpin.

roar. *mp* Let the

roar.

roar. *mp* Let the

roar.

sound of those he wrought for, *mp* And the

And the

sound of those he wrought for, *mp* And the

And the

feet of those he fought for,

feet of those he fought for,

feet of those he fought for,

feet of those he fought for,

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat). It features a series of ascending and descending eighth-note runs, often beamed together in groups of four or six, creating a rhythmic and melodic accompaniment for the vocal parts.

Ech - o round his bones for ev - er -

Ech - o round his bones for ev - er -

Ech - o round his bones for ev - er -

Ech - o round his bones for ev - er -

The piano accompaniment continues with similar eighth-note patterns, including some measures with fingerings indicated by the number '7'.

- more.

- more.

- more.

- more.

pp

6

mp

mp

good gray head, which all men knew,

mp

Musical score for the first system, featuring vocal staves and piano accompaniment in B-flat major. The vocal parts (Soprano, Alto, Tenor, Bass) enter with a half note rest followed by a half note G4. The piano accompaniment begins with a half note G2 and a half note F2, then moves to a half note E2 and a half note D2. The lyrics are: "voice from which their o - mens all men drew, O". The dynamic marking *mf* is present above the vocal staves and below the piano staff.

Musical score for the second system, continuing the vocal and piano parts. The vocal parts continue with the lyrics: "i - ron nerve to true oc - ca - sion true, O fall'n at". The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes. The dynamic marking *f* is present above the vocal staves and below the piano staff. The system concludes with a *sf p* marking and a 3/8 time signature change.

7

length that tow'r of strength Which stood four - square to

length that tow'r of strength Which stood four - square to

length that tow'r of strength Which stood four - square to

length that tow'r of strength Which stood four - square to

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

f *cresc.* *ff*

all the winds that blew!.....

all the winds that blew!.....

all the winds that blew!.....

all the winds that blew!.....

f *cresc.* *ff*

Such was he whom we de-plore. The

Such was he whom we de-plore. The

Such was he whom we de-plore. The

Such was he whom we de-plore. The

ff

long self-sa-cri-fice of life..... is

long self-sa-cri-fice of life..... is

long self-sa-cri-fice of life..... is

long self-sa-cri-fice of life..... is

ff

8 *f* *cresc.*

o'er. The great World.

o'er. The great World.

o'er. The great World.

o'er. The great World.

ff *p*

- vic - tor's vic - - - - - tor shall be

ff *p*

- vic - tor's vic - - - - - tor shall be

ff *p*

- vic - tor's vic - - - - - tor shall be

ff *p*

- vic - tor's vic - - - - - tor shall be

dim.
seen no more.

dim.
seen no more.

dim.
seen no more.

dim.
seen no more.

p

f **Soprano Solo.**
Lead out the

dim *pp*

(In modo di Marcia Funebre.)
Poco più mosso.

pag - eant:

p



Tenor.

Bass.

p

Sad..... and slow,.....

p

Sad..... and slow,.....

As

As fits an u - ni - ver - sal

fits..... an u - ni - ver - sal

p *>*

Sad and..... slow, sad..... and

Sad..... and..... slow, sad..... and.....

woe, Sad..... and.....

woe, Sad..... and

10

slow,..... sad,.....

slow, sad,.....

slow,..... sad,.....

slow,..... sad,.....

sad and slow,
 sad and slow,
 sad and slow, *mp* Let the long long pro -
 sad and slow, *mp* Let the long long pro -

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a melodic line in the right hand with a *dim.* (diminuendo) marking and a more rhythmic, chordal accompaniment in the left hand. A *mp* (mezzo-piano) dynamic marking is present.

mp Let the long long pro - ces - sion go, And let the
mp Let the long long pro - ces - sion go, And let the
 - ces - sion go,..... And let the
 - ces - sion go,..... And let the

This system continues the musical themes from the first. The vocal parts have more lyrics, and the piano accompaniment continues with its melodic and harmonic support. The *mp* dynamic is maintained.

11

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: sor - row.ing crowd a.bout it grow, And let the

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: mourn - ful mar - - tial mu - sic blow; *poco cresc.*

Piano introduction in B-flat major, 4/4 time. The first four staves are empty. The fifth and sixth staves contain the piano introduction, featuring a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by quarter notes D-flat, E-flat, and F, then a half note G. The bass line starts with a half note B-flat, followed by quarter notes D-flat, E-flat, and F, then a half note G. The introduction ends with a half note B-flat and a half note G.

The last great Eng - lish man is low,.....

The last great Eng - lish man is low,.....

The last..... great Eng - lish man is low,.....

The last..... great Eng - lish man is low,.....

mf

low. All is

low. All is

low.

low.

mf

mf

dim.

dim.

o - - ver and done:

dim.

o - - ver and done:

mf All..... is o - - ver and done: *dim.*

p All is o - - ver and

12

p Ren - der thanks to the

p Ren - der thanks to the

mf Ren - der thanks to the

p done: Ren - der thanks to the

mf Giv - er, Eng - land, for thy son.

mf Giv - er, Eng - land, for thy son.

mf Giv - er, Eng - land, for thy son.

mf Giv - er, Eng - land, for thy son.

Let the bell be toll'd.....

Let the bell be toll'd.....

Let the bell be toll'd.....

Let the bell be toll'd.....

sf

13

mp Ren - der thanks to the Giv - - er, And

mp Ren - der thanks to the Giv - - er, And

mp Ren - der thanks to the Giv - - er, And

mp Ren - der thanks to the Giv - - er, And

p

ren - der him to the mould.

ren - der him to the mould.

ren - der him to the mould.

ren - der him to the mould.

The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand, both in a minor key.

Un - der the cross of gold That shines.....

Un - der the cross of gold..... That

Un - der the cross of gold..... That

Un - der the cross of gold..... That

The piano accompaniment continues with a similar melodic and harmonic structure, marked with a *poco* tempo change.

----- o - ver ci - ty and riv er,

shines o - ver ci - ty and riv - - er,

shines o - ver ci - ty and riv - - er,

shines o - ver ci - ty and riv - - er,

p There shall he rest for e - - ver A -

p There shall he rest for e - - ver A -

p There shall he rest for e - - ver A -

p There shall he rest for e - - ver A -

- mong the wise and the bold.

- mong the wise and the bold.

- mong the wise and the bold.

- mong the wise and the bold.

14

Let the bell be toll'd:.....

Let the bell be toll'd:.....

Let the bell be toll'd:.....

Let the bell be toll'd:..... And a

f sf sf sf mf

rev - erent peo - ple be - hold The tow - - 'ring

Cor.

The first system of the musical score consists of five staves. The top three staves are vocal staves in treble clef, each with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. They contain whole rests. The fourth staff is a bass line in bass clef, also with a key signature of three flats and a common time signature. It contains the lyrics "rev - erent peo - ple be - hold The tow - - 'ring". The fifth staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of three flats and a common time signature. It features a melodic line in the right hand and a bass line in the left hand, both with various musical notations including slurs and ties.

car, the sa - - ble steeds: Bright.....

Bright.....

The second system of the musical score consists of five staves. The top three staves are vocal staves in treble clef, each with a key signature of three flats and a common time signature. They contain whole rests. The fourth staff is a bass line in bass clef, also with a key signature of three flats and a common time signature. It contains the lyrics "car, the sa - - ble steeds: Bright.....". The fifth staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of three flats and a common time signature. It features a melodic line in the right hand and a bass line in the left hand, both with various musical notations including slurs and ties. The word "Bright....." is written above the piano accompaniment staff.

let it be with its blaz - on'd deeds,

let it be with its blaz - on'd deeds,

15

mp Dark in its fun - er. al fold. *f* Let the bell be

mp Dark in its fun - er. al fold. *f* Let the bell be

p *sf* *sf*

toll'd:.....

toll'd:.....

toll'd:..... *p* And a deep - er knell in the heart be

toll'd:..... *p* And a deep - er knell in the heart be

8 *p* *dim.*

p *cresc.*
And the sound..... of the sor - row - ing

p *cresc.*
And the sound..... of the sor - row - ing

p *cresc.*
knoll'd; And the sound of the sor - row - ing

knoll'd; *p* *cresc.*
And the sound of the sor - row - ing

* *cresc.*

* This phrase is from Goss's Anthem composed for the Duke of Wellington's Funeral.

an - - them roll'd..... Thro' the dome of the

an - - them roll'd..... Thro' the dome of the

an - - them roll'd..... Thro' the dome of..... the

an - - them roll'd..... Thro' the dome of..... the

cresc.

16

gold - - en..... cross; And the vol - ley-ing

gold - - en cross; And the vol - ley-ing

gold - - en..... cross; And the vol - ley-ing

gold - - en cross; And the vol - ley-ing

f

can - non thun - der his loss; He knew their voi-ces of

can - non thun - der his loss; He knew their voi-ces of

can - non thun - der his loss; He knew their voi-ces of

can - non thun - der his loss; He knew their voi-ces of

mf old. For ma - ny a time in ma - ny a

mf old. For ma - ny a time in ma - ny a

mf old. For ma - ny a time in ma - ny a

mf old. For ma - ny a time in ma - ny a

clime His cap-tain's ear has heard them boom, Bel - low-ing

clime His cap-tain's ear has heard them boom, Bel - low-ing

clime His cap-tain's ear has heard them boom, Bel - low-ing

clime His cap-tain's ear has heard them boom, Bel - low-ing

cresc.

marcato il basso.

vic - to - ry, bel - low-ing doom: When he with

vic - to - ry, bel - low-ing doom: When he with

vic - to - ry, bel - low-ing doom: When he with

vic - to - ry, bel - low-ing doom: When he with

f

those deep voi - ces wrought, Guarding kings and realms from shame;

those deep voi - ces wrought, Guarding kings and realms from shame;

those deep voi - ces wrought, Guarding kings and realms from shame;

those deep voi - ces wrought, Guarding kings and realms from shame;

più f *sempre cresc.*

With those deep voi - ces our dead captain taught The ty - rant,

With those deep voi - ces our dead captain taught The ty - rant,

With those deep voi - ces our dead captain taught The ty - rant,

With those deep voi - ces our dead captain taught The ty - rant,

and as - serts his claim *cresc.*

and as - serts his claim *cresc.*

and as - serts his claim *cresc.*

and as - serts his claim *cresc.*

In that dread sound

In that dread sound

In that dread sound

In that dread sound

cresc.

to the great name, Which he has

to the great name, Which he has

to the great name, Which he has

to the great name, Which he has

worn so pure of blame, In

worn so pure of blame, In

worn so pure of blame, In

worn so pure of blame, In

praise and in dis - praise the same,..... To such a

praise and in dis - praise the same,..... To such a

praise and in dis - praise the same,..... To such a

praise and in dis - praise the same,..... To such a

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The lyrics are: 'praise and in dis - praise the same,..... To such a'. The piano accompaniment is in the lower register, featuring chords and moving lines in both hands.

name..... for a - ges

name..... for a - ges long, To such a

name, to.... such a name for.... a - ges long, To such a

name, to such a name for a - ges long, To such a

The second system of the musical score continues the hymn. It also consists of four vocal staves and a piano accompaniment. The lyrics are: 'name..... for a - ges', 'name..... for a - ges long, To such a', 'name, to.... such a name for.... a - ges long, To such a', and 'name, to such a name for a - ges long, To such a'. The piano accompaniment continues with chords and moving lines in both hands.

long Pre - serve a broad ap - proach of fame,
 name, Pre - serve a broad ap - proach of fame,
 name, Pre - serve a broad ap - proach of fame,
 name, Pre - serve a broad ap - proach of fame,

ff

20

To such a name, And
 To such a name, And e - ver -
 To such a name, And e - ver -
 To such a name, And ech -

f

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts feature a melodic line with lyrics: "e - ver ech - oing, e - ver ech - oing". The piano accompaniment provides harmonic support with chords and moving lines. The word *cresc.* is written above the vocal staves and below the piano staff.

cresc.
e - ver ech - oing, e - ver ech - oing
cresc.
ech - oing, e - ver, e - ver ech - oing
cresc.
ech - oing, e - ver, e - ver ech - oing
cresc.
- oing, e - - - ver ech - oing

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts feature a melodic line with lyrics: "a - ve - nues of song...". The piano accompaniment provides harmonic support with chords and moving lines. The word *ff* is written above the vocal staves and below the piano staff.

ff
a - ve - nues of song...
ff
a - ve - nues of song...
ff
a - ve - nues of song...
ff
a - ve - nues of song...

8
con Fed.

Tenors Chorus.
Adagio molto.

(A few voices only, sitting.)

pp sotto voce.

pp

Who is he that

cometh, like an hon_our'd guest, With ban_ner and with

mu - sic, with sol - dier and with priest, With a

na - tion weep - ing, and break - ing on my rest?

Allegretto maestoso.

ppp *mf*

TUTTI.

Tenors. *mf* Migh - ty Sea - man, this is he Was

Basses. *mf* Migh - ty Sea - man, this is he Was

great by land as thou by sea. Thine is land loves thee well, thou

great by land as thou by sea. Thine is land loves thee well, thou

22

famous man, The greatest sailor since our world began. Now, to the roll of

famous man, The greatest sailor since our world began. Now, to the roll of

cresc.
muf - fled drums, To thee the great - est sol - dier comes;.....

cresc.
muf - fled drums, To thee the great - est sol - dier comes;.....

cresc. *mf*

mf
 His
mf
 His
f
 For this is he Was great by land as thou by sea;
f
 For this is..... he Was great by land as thou by sea; His
cresc.
f

foes were thine; he kept us free; O give him wel - come,
 foes were thine; he kept us free; O give him wel - come,
 foes were thine; he kept us free; O give him wel - come,
 foes were thine; he kept us free; O give him wel - come,
p

23

mf *cresc.*
this is he, Wor - thy of our gorgeous rites, And

mf *cresc.*
this is he, Wor - thy of our gorgeous rites, And

mf *cresc.*
this is he, this is he, Wor - thy of our gorgeous rites, And

mf *cresc.*
this is he, this is he, Wor - thy of our gorgeous rites, And



p
wor - thy to be laid..... by thee;

p
wor - thy to be laid..... by thee;

p *mf*
wor - thy to be laid..... by thee; For

p *mf*
wor - thy to be laid..... by thee; For



mf Nor

mf *cresc.*

poco a poco accel. He that gain'd a hundred fights, Nor

cresc. this is Eng - land's greatest son, He that gain'd a hundred fights, Nor

cresc. this is Eng - land's greatest son, He that gain'd a hundred fights, Nor

poco a poco accel. *cresc.*

cresc. **24** *f*

ev - er lost an Eng - lish gun;

f ev - er lost an Eng - lish gun;

f ev - er lost an Eng - lish gun;

f ev - er lost an Eng - lish gun;

Allegro non troppo ma con fuoco.

mf This is he that far a - way Against the my - riads of As - saye Clash'd
mf This is he that far a - way Against the my - riads of As - saye Clash'd
p stacc. *cresc.* *sf*

..... with his fie - ry few and won; *sf*
 with his fie - ry few and won; *sf*
sf *p*

mf War -

mf And un - derneath an o - ther sun, War -

mf And un - derneath an o - ther sun, War -

mf And un - derneath an o - ther sun,

25

p - ring on a la - ter day, Round af - fright - ed Lis - bon

p - ring on a la - ter day, Round af - fright - ed Lis - bon

p - ring on a la - ter day, Round af - fright - ed Lis - bon

p War - ring on a la - ter day, Round af - fright - ed Lis - bon

drew The tre-ble works, the vast de-signs Of his

drew The tre-ble works, the vast de-signs Of his

drew The tre-ble works, the vast de-signs Of his

drew The tre-ble works, the vast de-signs Of his

la - - bour'd rampart lines, Where he great-ly stood at bay,

la - - bour'd rampart lines, Where he great-ly stood at bay,

la - - bour'd rampart lines, Where he great-ly stood at bay,

la - - bour'd rampart lines, Where he great-ly stood at bay,

mf *cresc.*

Whence he issued forth a - new, *mf* *cresc.*

And e - - ver *mp* *cresc.* *cresc.*

Whence he issued forth a - new, And e - - ver

stacc.

26

mf *cresc.*

And e - ver great and greater grew,.....

mf *cresc.*

And e - ver great and greater grew,.....

great..... and greater grew, Beat - ing from the

great..... and greater grew, Beat - ing from the

cresc. poco a poco.

Beat - - ing from the wast - - ed vines

Beat - - ing from the wast - - ed vines

wast-ed vines, Beat - ing from the wast-ed vines.....

wast-ed vines, Beat - ing from the wast-ed vines.....

The first system of the musical score consists of four staves. The top two staves are vocal parts, both with the lyrics "Beat - - ing from the wast - - ed vines". The third staff is a vocal part with the lyrics "wast-ed vines, Beat - ing from the wast-ed vines.....". The fourth staff is a piano accompaniment with the lyrics "wast-ed vines, Beat - ing from the wast-ed vines.....". The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

Back to France her band-ed swarms, Back to France with countless blows, Till

Back to France her band-ed swarms, Back to France with countless blows.

Back to France her band-ed swarms, Back to France with countless blows.

Back to France her band-ed swarms, Back to France with countless blows.

The second system of the musical score consists of four staves. The top two staves are vocal parts, both with the lyrics "Back to France her band-ed swarms, Back to France with countless blows, Till". The third staff is a vocal part with the lyrics "Back to France her band-ed swarms, Back to France with countless blows.". The fourth staff is a piano accompaniment with the lyrics "Back to France her band-ed swarms, Back to France with countless blows.". The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

27

o'er the hills..... her ea - gles flew..... Beyond the Pyr-en-e - an pines,

Beyond the Pyr-en-e - an pines,

mf

(♩ = ♩)

cresc. sempre.

With blare of bu - gle,

mf cresc. sempre.

Fol - low'd up in val - ley and glen With blare of bu - gle,

mf cresc. sempre.

Fol - low'd up in val - ley and glen With blare of bu - gle,

mf cresc. sempre.

Fol - low'd up in val - ley and glen With blare of bu - gle,

p cresc. sempre.

clam_our of men,..... Roll..... of can - non and

clam_our of men,..... Roll..... of can - non and

clam_our of men,..... Roll..... of can - non and

clam_our of men,..... Roll..... of can - non and

8

The musical score for measures 1-4 features four vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The lyrics are "clam_our of men,..... Roll..... of can - non and". The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes.

28

clash..... of arms,..... And

clash..... of arms,..... And

clash..... of arms,..... And

clash..... of arms,..... And

8

The musical score for measures 5-8 continues with the same four vocal staves and piano accompaniment. The lyrics are "clash..... of arms,..... And". The piano accompaniment features a more active bass line in measure 5, marked with a forte (*f*) dynamic. Measures 6-8 show a continuation of the piano accompaniment with various dynamics including *f* and *sf* (sforzando).

54 (♩ = ♩.)

ff Eng - - - land pour

ff Eng - - - land pour

ff Eng - - - land pour

ff Eng - - - land pour

ff

(♩ = ♩.)

- ing on..... her foes.....

- ing on..... her foes.....

- ing on..... her foes.....

- ing on..... her foes.....

sf *stacc.* *dim.*

Such..... a war had

Such..... a war had

dim. *sempre.*

This system contains measures 1 through 5. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics 'Such..... a war had' are written under the vocal lines. The piano part includes dynamic markings 'dim.' and 'sempre.'.

such..... a close.

such..... a close.

This system contains measures 6 through 10. It continues the vocal melody and piano accompaniment from the first system. The lyrics 'such..... a close.' are written under the vocal lines. The piano part continues with its accompaniment.

(♩ = ♩.)

p
A - gain their rav - ening ea - gle
p
A - gain their rav - ening ea - gle

p
A - gain their rav - ening
p
A - gain their rav - ening ea - gle rose.....
rose..... In an - ger,
rose..... In an - ger,

ea - gle rose In an - - - ger,

In an - - - ger,

mf wheel'd on Eu - rope - shad - owing

mf wheel'd on Eu - rope - shad - owing

mf wheel'd..... on Eu - rope - shad - owing wings, And

mf wheel'd..... on Eu - rope - shad - owing wings, And

mf wings, on Eu - rope - shad - owing wings, And

mf wings, on Eu - rope - shad - owing wings, And

sf

cresc.
bark - ing for the thrones of kings; Till one that

cresc.
bark - ing for the thrones of kings;

cresc.
bark - ing for the thrones of kings;

cresc.
bark - ing for the thrones of kings;

sf cresc. sf p

cresc.
sought but Du-ty's i-ron crown On that loud sab-bath

cresc.
Till one that sought but Du-ty's i-ron crown On that loud sab-bath

cresc.
Till one that sought but Du-ty's i-ron crown On that loud sab-bath

cresc.
Till one that sought but Du-ty's i-ron crown On that sab-bath

8

Più mosso. (Allegro.)

59

shook the spoiler down;

shook the spoiler down;

shook the spoiler down; A day of on - sets of des -

shook the spoiler down; A day of on - sets of des -

g.

32

A day of on - sets of des - pair, of

A day of on - sets of des - pair,

- pair, a day.....

- pair, a day.....

f

on - sets of des - pair!.....

of on - sets of des - pair!.....

..... of on - sets, a day of on - sets of des -

..... of on - sets, a day of on - sets of des -

f

cresc.
Dash'd on

cresc.
Dash'd on ev - 'ry rock -

cresc.
- pair! Dash'd on ev - 'ry rock - y square, ev - 'ry

cresc.
- pair! Dash'd on ev - 'ry rock - y square, ev - 'ry

mf *cresc.*

ev - 'ry rock - y square. *ff*

- - - y square. *ff*

rock - - y square. Their surg - ing

rock - - y square. Their surg - ing

Their surg - ing char - ges, their surg - ing

Their surg - ing char - ges, their surg - ing

char - - ges, their surg - ing char - ges,

char - - ges, their surg - ing char - ges,

char - ges foam'd them *dim.*

char - ges foam'd them *dim.*

their surg - ing char - ges foam'd them *dim.*

their surg - ing char - ges foam'd them *dim.*

ff *dim*

- selves a - way; *p*

- selves a - way; *p*

- selves a - way; *p*

- selves a - way; *p*

- in - u - en - do.

Measures 1-4 of the musical score. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature is three sharps (F#, C#, G#). The vocal line is present in measures 1-3 but contains no lyrics.

Measures 5-9 of the musical score. The vocal line enters in measure 5 with the lyrics "Last,..... the Prus - sian trum - pet". The piano accompaniment continues with a similar texture. The key signature remains three sharps. The lyrics "The" appear at the end of measure 6.

blew;.....

Prus - sian trum - pet blew; Thro' the

The Prus - sian trum - pet blew; Thro' the

Thro' the long tor - ment - ed

35

Thro' the long tor - ment - ed air.....

long tor - ment - ed air.....

long tor - ment - ed air.....

air.....

Heav'n flash'd a sudden jub-i-lant ray,.....

Heav'n flash'd a sudden jub-i-lant ray,.....

Heav'n flash'd a sudden jub-i-lant ray,.....

Heav'n flash'd a sudden jub-i-lant ray,.....

f

And down..... we swept..... and charged.....

And down..... we swept..... and charged.....

And down..... we swept..... and charged.....

And down..... we swept..... and charged.....

ff

Allegretto maestoso.

and o - - ver - threw.

and o - - ver - threw.

and o - - ver - threw.

and o - - ver - threw.

So great a sol - dier taught us there, What long-en - dur - ing

So great a sol - dier taught us there, What long-en - dur - ing

So great a sol - dier taught us there, What long-en - dur - ing

So great a sol - dier taught us there, What long-en - dur - ing

hearts could do In that..... world - earth - - quake,

hearts could do In that..... world - earth - - quake,

hearts could do In that..... world - earth - - quake,

hearts could do In that..... world - earth - - quake,

pp *f* *rall.*

ff a tempo.
Wa - ter loo!.....

ff a tempo.
Wa - ter loo!.....

ff a tempo.
Wa - ter loo!.....

ff a tempo.
Wa - ter loo!.....

ff *dim.*

Piano introduction for measures 35-37. The music is in A major (three sharps) and common time. It features a series of chords in the right hand and a more active bass line. Measure 36 includes a piano (*p*) dynamic marking.

37

Lento.

p Mighty Sea-man, ten - der and true, And pure as he from

p Mighty Sea-man, ten - der and true, And pure as he from

pp

Vocal and piano accompaniment for measures 37-40. The vocal parts (Soprano and Alto) enter in measure 37 with the lyrics "Mighty Sea-man, ten - der and true, And pure as he from". The piano accompaniment features chords in the right hand and rests in the left hand. Measure 39 includes a piano (*pp*) dynamic marking.

taint of cra - ven guile, O sav - iour of the sil - ver - coasted isle,

taint of cra - ven guile, O sav - iour of the sil - ver - coasted isle,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are "taint of cra - ven guile, O sav - iour of the sil - ver - coasted isle,". The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

O sha - ker of the Baltic and the Nile,

O sha - ker of the Baltic and the Nile,

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are "O sha - ker of the Baltic and the Nile,". The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The word "dim." is written below the piano part.

If aught of things that here be - fall Touch a
 If aught of things that here be - fall Touch a
 If aught of things that here be - fall Touch a
 If aught of things that here be - fall Touch a

spi - rit among things di - vine, If
 spi - rit among things di - vine, If
 spi - rit among things di - vine, If
 spi - rit among things di - vine, If

love of coun - - - try

love of coun - - - try

love of coun - - - try

love of coun - - - try

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: "love of coun - - - try". The piano accompaniment features a flowing, arpeggiated melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4.

move thee there at all, Be glad,.....

move thee there at all, Be glad,.....

move thee there at all, Be glad,.....

move thee there at all, Be glad,.....

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The vocal parts sing the lyrics: "move thee there at all, Be glad,.....". The piano accompaniment continues with its arpeggiated melody. The dynamic marking *mf* (mezzo-forte) is indicated above the vocal staves and below the piano accompaniment. The key signature remains one sharp (F#), and the time signature is 4/4.

* Allegretto tranquillo.

be.cause his bones are laid by thine!

be.cause his bones are laid by thine! *p Sempre* And thro' the

be.cause his bones are laid by thine! *p Sempre* And thro' the cen.tu.ries let a

be.cause his bones are laid by thine! *p Sempre*

pp

p Sempre

And thro' the cen.tu.ries let a peo - ple's voice In full ac - claim, A

cen.tu.ries let a peo - - ple's voice In full ac.claim, A peo - -

peo - ple's voice In full..... ac - claim, A peo - - ple's

p Sempre

And thro' the cen.tu.ries let a peo - - ple's

* This passage, as far as the fourth bar before 42, should be sung *sotto voce* throughout, like the subdued voices of a crowd.

39

peo - - ple's voice, The proof and

- - ple's voice, The proof and e - cho of all hu - man fame, A

voice, The proof and e - - cho of all hu - man

voice, The proof and e - cho of all hu - man fame, A peo - - ple's

e - - cho of all hu - man fame, A peo-ple's voice, a peo-ple's

peo - - ple's voice,..... when they re -

fame, A peo-ple's voice, a peo-ple's voice, when they re -

voice, when they re - joice,

voice, A peo - - ple's voice,

mp joice, when they re - joice At civ - ic revel and pomp and

pp - joice,.....when they..... re -

mp when they re-joice At civ - ic rev-el and pomp and game,..... re -

when they re-joice At civ - ic rev-el and pomp and game,

p game, A peo - - ple's voice

- joice, when they re - joice At civ - ic rev-el and pomp and

- joice,..... when they re -

p Sempre

At civ - ic rev-el and pomp and game,

p Sempre

At-test their great..... com - man - der's fame,

p Sempre

game, At-test their great..... com - man - der's

p Sempre

- joice, At - test their great com - man - der's

Stacc.

Attest their great com - man - der's fame, With honour, honour to him,

Attest their great com - man - der's fame, With honour, honour to him,

fame, At civ - ic revel and pomp and game, With honour,

fame, At civ - ic revel and pomp and game, With honour,

Sempre pp

with honour, honour to him, with honour, honour, honour, honour to him, honour to him,
 with honour, honour to him, with honour, honour, honour, honour to him, honour to him,
 honour to him, with honour, honour to him, with hon - - our,
 honour to him, with honour, honour to him, with hon - - our,

hon - - our, hon - - our, hon - our,
 hon - - our, hon - - our, hon - our,
 honour, honour, honour to him, hon - - our, hon - our,
 honour, honour, honour to him, honour, honour to him, hon - our,

hon - our, E - ter - nal hon - our

hon - our, E - ter - nal hon - our

hon - our, E - ter - nal hon - our

hon - our, E - ter - nal hon - our

poco.

42

pp to his name.

pp to his name.

pp to his name.

pp to his name.

Baritone Solo. *p*

A peo - ple's voice!..... we are a peo - ple

rall.

Poco più lento.

yet. Tho' all men else their no - bler dreams for -

43

- get,..... Con - fused by brain - less mobs and law - less

Ancora più lento.

Powers;

Andante molto moderato. *mf*.

Thank Him.....

..... who isled us here,..... and rough - ly set His Briton in blown

44

seas and stor_mingshowers, We have a voice, with

which to pay the debt Of bound - less love and reverence and re_

- gret To those great men who fought, and kept it

45

ours. And keep it ours, O God, from brute control;...

p *cresc.*

mf Poco animato. cresc.

0 States - men, guard us,

f p

guard the eye,..... the soul Of Eu- rope, keep our no- ble Eng -

(*Più mosso.*)

land whole, And save the one true seed of

46

free - dom sown Be - twixt a peo - ple and their an - cient throne, That

so - ber freedom out of which there springs Our loy - al passion for our temp - 'rate

kings; For, sav - ing that, ye help to save mankind..... Till

poco accel. cresc.

poco accel.

47

pub - lic wrong be - crumbled in to dust, And drill the raw world for the march of

Tempo I, Andante.

mind,..... Till crowds at length be

rall.

p

sane, and crowns be just.....

f

48

But wink no more in sloth-ful o-ver-trust;

dim.

pp

Maestoso. $\text{♩} = \text{♩}$

Re-mem-ber him who led your

mf

hosts; He bad. you guard your sa_cred coasts.

sfp

f

49

Your cannons mould-er on the sea_ward wall;

f

pp

f

His voice is si_lent in your council hall For e_ver;

p

pp

and what_e_ver tempests lour For e_ver si_lent;

p

cresc. *f*

e - ven if they broke In thun -

pp

- - der, si - lent.

Andante maestoso.

mp *cresc.* *f*

yet re - mem - ber 'all He spoke a - mong you, and the Man who

51

spoke; Who ne - ver sold the truth to serve the

mp pesante

hour; Nor pal_ter'd with E - ter - nal God for

pow'r; Who let the turbid streams of rumour flow..... Thro'

52

ei - ther babbling world of high and low;

Whose life was work, whose language rife With

rug-ged max-ims hewn from life;

Who ne - ver spoke a-against a

53

foe; Whose eight- y win-ters freeze..... with one re -

buke All great self - seek - ers tramp-ling on the right:

poco ad lib. *a tempo*

Truth - tell - er was our Eng - land's Al - fred named;

colla voce *p* *mf*

Truth - lo - ver was our Eng - lish

54

Duke;

What - ev - er re - cord leap to light, He

ne - ver shall be shamed.

mf 6 6 6 7

This system contains measures 53 and 54. The vocal line in the upper staff has a melisma over the words "ne - ver shall be shamed." with a fermata over the final note. The piano accompaniment in the lower staff begins in measure 53 with a *mf* dynamic and features arpeggiated chords with fingerings 6, 6, 6, and 7.

cresc. 7 *cresc.*

This system contains measures 55 and 56. The piano accompaniment continues with arpeggiated chords. Measure 55 has a *cresc.* marking and a fingering of 7. Measure 56 also has a *cresc.* marking.

55 *ff*

This system contains measures 57 and 58. Measure 57 continues the arpeggiated piano accompaniment. Measure 58 features a *ff* dynamic and consists of dense, blocky chords in both the treble and bass staves.

dim.

This system contains measures 59 and 60. The piano accompaniment continues with arpeggiated chords. Measure 59 has a *dim.* marking.

p

This system contains measures 61 and 62. The piano accompaniment continues with arpeggiated chords. Measure 61 has a *p* (piano) dynamic marking.

pp

Allegretto tranquillo.

p

Soprano Solo. *mp*

Not once or twice in our rough is-land sto - ry, The path of

56

mf

du - ty was the way..... to glo - - ry: He that walks it,

on - ly thirst-ing For the right, and learns..... to

simile

dead-en Love of self, be-fore his jour - ney

pp

clo - ses, He shall find the stub - born this - tle burst-ing In-to

cresc.

57

gloss - y pur - ples, which out - red - -

poco slentando

- den All vo - lup - tu - ous gar - den ro -

colla voce

a tempo

- ses. Not once or twice in our fair is - land

p

stacc.

58

cresc

sto - ry, The path of du - ty was the way to glo -

mf

mf

- - ry: He, that e - ver fol - low - ing her commands, On with

p

cresc poco a poco

toil of heart and knees and hands, Thro' the long

gorge to the far light has won His path up-ward, and pre.

poco cresc

59

vail'd,..... Shall find the top - - pling

mf

p

craggs of Du - - ty scaled Are close

..... up on the shi - - - - ning ta - -

pp

- - - ble - lands. To which our

God Him - self is moon and

60

sun.

Baritone Solo.

mf

Such was he: his work is

stacc.

his work is done. But while the ra - ces of man_

done. But while the ra - ces of man_

Più mosso.

cresc.

_ kind en - dure, Let his great ex - am - ple

cresc.

_ kind en - dure, Let his great ex - am - ple stand.....

Più mosso.

61

stand Co - los - - - sal, seen of ev - - - 'ry

..... Co - los - - - sal, seen of ev - - - 'ry

animando il tempo

land,

land, And keep..... the sol - dier firm,.....

animando il tempo

p

the states - man pure:..... Till in all.

the states - man pure:..... Till in

62

lands and thro' all hu - man sto - - - ry

all lands and thro' all hu - man sto - - - ry

cresc.

p

poco rall.

The path of du - - ty be..... the way to

poco rall.

The path of du - - ty be..... the way to

poco rall.

Soprano Solo.

Allegretto. (come sopra.)

glo - - - - ry:

Baritone Solo.

glo - - - - ry:

And let the land whose hearths he saved..... from

And let the land whose hearths he saved..... from

Allegretto. (come sopra.)

p

And let the land pro -

And let the land pro -

shame

For ma - ny and ma - ny an age..... pro - claim

shame For ma - ny and ma - ny an age..... pro - claim

For ma - ny and ma - ny an age..... pro - claim.....

63

claim..... Their e - - ver - loy - al lea - - der's

claim..... Their e - - ver - loy - al lea - - der's

pro - claim At ci - vic re - vel and pomp and game,

At ci - vic re - vel and pomp and game,

pro - claim At ci - vic re - vel and pomp and game,

..... pro - claim At ci - vic re - vel and pomp and game,

cresc.

fame.....

fame.....

cresc. poco a poco

And when the long-il-lu-mined ci-ties

cresc. poco a poco

And when the long-il-lu-mined ci-ties

cresc. poco a poco

And when the long-il-lu-mined ci-ties flame,

cresc. poco a poco

And when the long-il-lu-mined ci-ties flame,

poco a poco

cresc. sempre

flame, Their e-ver-lo-y-al i-ron lead-er's fame,

cresc. sempre

flame, Their e-ver-lo-y-al i-ron lead-er's fame,

Their e-ver-lo-y-al i-ron lead-er's fame,.....

Their e-ver-lo-y-al i-ron lead-er's fame,.....

cresc. sempre

8.....

64

With hon-our, hon-our to him, with hon-our, hon-our to him,

With hon-our, hon-our to him, with hon-our, hon-our to him,

With hon-our, hon-our to him, with hon-our,

With hon-our, hon-our to him, with hon-our,

With hon-our, hon-our, hon-our, hon-our to him, hon-our to.....

With hon-our, hon-our, hon-our, hon-our to him, hon-our to.....

hon-our to him, With hon-our, hon-our, hon-our, hon-our to him, hon-our to.....

hon-our to him, With hon-our, hon-our, hon-our, hon-our to him, hon-our to.....

him, E - ter - nal hon - our to his name.....

him, E - ter - nal hon - our to his name.....

E - ter - nal hon - our to his name.....

E - ter - nal hon - our to his name.....

Soprano Solo. *mf* Peace!

poco a poco rall. *mf*

Musical score for the piece "Peace!". The score is written for Baritone Solo and Piano. The key signature is D major (two sharps). The tempo is marked "Moderato". The score is divided into two systems. The first system includes the Baritone Solo and Piano parts. The Baritone Solo part has two staves, and the Piano part has two staves. The second system includes the Baritone Solo and Piano parts. The Baritone Solo part has two staves, and the Piano part has two staves. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The lyrics "Peace!" are written below the Baritone Solo part. The score ends with a double bar line.

102 Soprano Solo.
Andante con moto.

Peace, his tri - umph will be sung By some

yet un - mould - ed tongue. Far on in

66

sum - mers that we shall not see:
Baritone Solo. *mf* Peace, his tri - umph shall be

Peace, it is a day of pain For
sung.

one a_bout whose pa_tri_ar_chal knee. Late the lit_tle

child ren clung: O
Peace, it is a day of

67

peace, it is a day of pain..... For
pain, Peace, it is a day of

one, up - on whose hand and heart..... and brain

pain For one, up - on whose hand and heart and brain

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a bass staff (bass clef), and a piano accompaniment (grand staff). The vocal line begins with the lyrics "one, up - on whose hand and heart..... and brain". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

Once the weight and fate of Eu - - rope hung.

Once the weight and fate of Eu - - rope hung.

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has the lyrics "Once the weight and fate of Eu - - rope hung." The piano accompaniment continues with its melodic and harmonic development.

Ours..... the pain, be his..... the

Ours..... the pain, be his..... the

The third system of the musical score. The vocal line includes the lyrics "Ours..... the pain, be his..... the". The piano accompaniment features a more complex texture with arpeggiated figures and sustained chords. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

68

gain!.....

gain!.....

f

p

More than is of man's de-gree Must be

p

More than is of man's de-gree Must be

p

with us, watch-ing here At this, our great so -

with us, watch-ing here At this, our great so -

- lem - ni - ty. Whom we see not we re -

- lem - ni - ty. Whom we see not we re -

pp

69

vere; We re - vere, and we re -

vere; We re - vere, and we re -

mp

frain And brawl - ing

frain From talk of bat - tles loud and vain,

cresc.

cresc.

mem_o - ries all too free For

And brawl - ing mem_o - ries all too free For

such a wise hu - mi - li - ty As be - fits a so - lemn

such a wise hu - mi - li - ty As be - fits a so - lemn

70

fane: We re - vere, we re -

fane: We re - vere, we re -

pp

mf

vere, and while we hear The tides..... of Mu_sic's gold_en

vere,

sea Set - - - - - ting to_wards e -

mf

and while we hear..... The tides of Mu - - - - - sic's

ter - - - - - ni_ty,

gold - - - en sea Set - - - - - ting to_wards e -

71

Up - lift - ed
ter - ni - ty, Up - lift - ed

high, up - lift - ed high..... in heart.....
high, up - lift - ed high..... in heart.....

Up - lift - ed
Up - lift - ed
Up - lift - ed
Up - lift - ed

Up - lift - ed

and hope are we, And

and hope are we, And

lift - ed high in hope..... are

high in heart..... and hope are

high in heart and hope are

high in heart and hope are

high in heart and hope are

$(\text{♩} = \text{♩})$ Vic - tor he must e - ver be. $(\text{♩} = \text{♩})$

Vic - tor he must e - ver be.

we,

we,

we, *mf* For tho' the

we, *mf* For tho' the

Gi - ant A - ges heave the hill And break... the

Gi - ant A - ges heave the hill And break... the

72

mf and ev - er - more Make and break, and

mf and ev - er - more Make and break, and

shore, Make and break, and

shore, Make and break, and

work their will; Tho' world on world in my

work their will; Tho' world on world in

work their will; Tho' world on world in my

work their will;

my - - riad my riads roll..... Round us,

my - - riad my riads roll Round us,

- - riad my - - riads roll..... Round us, each.....

in my - riad my riads roll..... Round us,

each... with dif - - f'rent

each... with... dif - - f'rent, dif - - f'rent

... with... dif - - f'rent, dif - - f'rent

each... with... dif - f'rent, dif - f'rent

73

pow'rs,

pow'rs,

pow'rs, And o - ther forms of life... than...

pow'rs, And o - ther forms of life... than...

And o - - ther forms of life..... than

And o - - ther forms of life than

ours, o - ther forms of life than

ours, o - ther forms of life than

p

74

cresc.

ours, What know we great - er than the

cresc.

ours, What know we great - er than the

cresc.

ours, What know we great - er than the

cresc.

ours, What know we great - er than the

pp

(♩ = ♩)

soul? On God and

soul? On God and

soul? On God and

soul? On God and

Tempo di Marcia Funebre.

God - like men we build our trust.

God - like men we build our trust.

God - like men we build our trust.

God - like men we build our trust.

p

Hush,..... the Dead March wails..... in the peo-ple's

p

Hush,..... the Dead March wails..... in the peo-ple's

p

Hush,..... the Dead March wails..... in the peo-ple's

p

Hush,..... the Dead March wails..... in the peo-ple's

75

ears: The dark..... crowd moves, and there are sobs and

ears: The dark..... crowd moves, and there are sobs and

ears: The dark..... crowd moves, and there are sobs and

ears: The dark..... crowd moves, and there are sobs and

cresc. poco a poco

tears; The black earth yawns:.....

tears; The black earth yawns:.....

tears; The black earth yawns:.....

tears; The black earth yawns:.....

f

mf the mor - tal dis - ap -

mf the mor - tal dis - ap -

mf the mor - tal dis - ap -

mf the mor - tal dis - ap -

mf the mor - tal dis - ap -

mf *dim.*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with a half note rest followed by a quarter note melody. The piano accompaniment features a descending eighth-note scale in the right hand and a sustained bass line in the left hand.

- pears; Ashes to ashes, *pp*

- pears; Ashes to ashes, *pp*

- pears; Ashes to ashes, *pp*

- pears; Ashes to ashes, *pp*

dim. *p*

Four vocal staves and a piano accompaniment. The vocal parts continue the melody from the first system. The piano accompaniment continues with the same descending scale and bass line.

ppp dust to dust; He is gone who seem'd so

ppp dust to dust; He is gone who seem'd so

ppp dust to dust; He is gone who seem'd so

ppp dust to dust; He is gone who seem'd so

pp

great. *ppp* Gone;..... *p* but

great. *ppp* Gone;..... *p* but

great. *ppp* Gone;..... *p* but

great. *ppp* Gone;..... *p* but

cresc. no.thing can be-reave him Of the force he made his own Be - ing here, *f*

cresc. no.thing can be-reave him Of the force he made his own Be - ing here, *f*

cresc. no.thing can be-reave him Of the force he made his own Be - ing here, *f*

cresc. no.thing can be-reave him Of the force he made his own Be - ing here, *f*

and we be - lieve him Some - thing far ad - vanced in

and we be - lieve him Some - thing far ad - vanced in

and we be - lieve him Some - thing far ad - vanced in

and we be - lieve him Some - thing far ad - vanced in

The piano accompaniment features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with a few notes and rests.

State, And that he wears..... a

State, And that he wears..... a

State, And that he wears a

State, And that he wears..... a

The piano accompaniment continues with a similar melodic pattern in the right hand and a supporting bass line in the left hand.

cresc.
tru - er crown Than an - y

cresc.
tru - er crown Than an - y

cresc.
tru - er crown Than an - y

cresc.
tru - er crown Than an - y

cresc.
8

wreath that man can weave him.

wreath that man can weave him.

wreath that man can weave him.

wreath that man can weave him.

f
8
cresc.

mf
Speak no more of his re_nown,

mf
Speak no more of his re_nown,

mf
Speak no more of his re_nown,

mf
Speak no more of his re_nown,

8

mf rit. *Più Lento.* *p*
Lay your earth_ly fan_cies down, And in the

mf rit. *p*
Lay your earth_ly fan_cies down, And in the

mf rit. *p*
Lay your earth_ly fan_cies down, And in the

mf rit. *p*
Lay your earth_ly fan_cies down, And in the

rit. *Più lento.* *p*

vast ca - the - dral leave him. God ac -

vast ca - the - dral leave him. God ac -

vast ca - the - dral leave him. God ac -

vast ca - the - dral leave him. God ac -

ppp

f

- cept..... him, Christ..... re -

- cept..... him, Christ..... re -

- cept..... him, Christ..... re -

- cept..... him, Christ..... re -

p

pp

This musical score is for a vocal quartet and piano. It consists of three systems of staves. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics "- ceive him.". The piano accompaniment includes chords and arpeggiated figures. The second system continues the vocal and piano parts, with dynamic markings *ff* (fortissimo) and *p* (piano) appearing in the piano part. The third system concludes the piece with a *rit.* (ritardando) marking in the piano part. The piano part features complex chordal textures and arpeggiated patterns throughout.

- ceive him.

- ceive him.

- ceive him.

- ceive him.

ff

p

rit.